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ROYAL WORCESTER DECORATION.

BY EMMA HAYWOOD.



CHINA PAINTING after the Royal Worcester methods, now so much sought after, affords a wide field for choice, inasmuch as not only European makers of chinaware, but also those from the East have been more or less successfully imitated at the Worcester works since their establishment about the middle of the eighteenth century. This manufactory soon became renowned for its grounds. Dull grounding is one of the distinguishing features of Royal Worcester.

For this particular kind of painting matt colors only should be used. The uninitiated may require an explanation of the qualities of these colors. They are, in other words, dull and sufficiently opaque to entirely obliterate the glaze on the china, at the same time they are overglaze colors, and must be treated accordingly. These colors come in powder, put up in small bottles, and with the exception of one or two more expensive shades of blue, cost twenty and twenty-five cents each. They give beautifully soft and artistic colorings, exactly suited to the opaque backgrounds intended for them. If Lacroix colors are used for painting flowers or other devices on these grounds, a certain harshness is discernable which jars the harmony of the decoration as a whole.

The list of matt colors is as follows: matt black, white, vellum; four yellows—egg, light, gold and buff; four blues—Celeste, light, Turquoise and Paris; four greens—light yellow green, blue green, bronze and deep bronze green; yellow brown, dark brown, pompadour red, brick red, flesh, pink, violet, purple, powder for gold, paste and white enamel. The entire list is not required to be begun with; a selection can be made to suit the subject in hand. In addition to the necessary outfit of colors, the following materials will be required: copaiba for grounding, fat oil, turpentine, and prepared gold on glass slabs. The gold comes in three colors—matt or Roman gold, which is the usual gold color, red gold and green gold. Cooley's gold is the most reliable; it costs about a dollar per box. Matt silver is much less expensive, and very useful when working in metals only. A glass brush for burnishing the larger surfaces, and an agate or bloodstone for lines and very bright parts are also needed. Camel-hair brushes of assorted sizes, such as are usually used for china painting will answer the purpose here; broad, flat brushes are best for tinting, and fine tracers for outlining with gold and laying on raised edges with gold paste. An ivory tracer, a steel eraser and two or three palette brushes may be added to the above list.

Provide yourself also with some clean soft rag, and some six-inch tiles for grinding the colors on.

The accompanying designs are especially suited for decora-

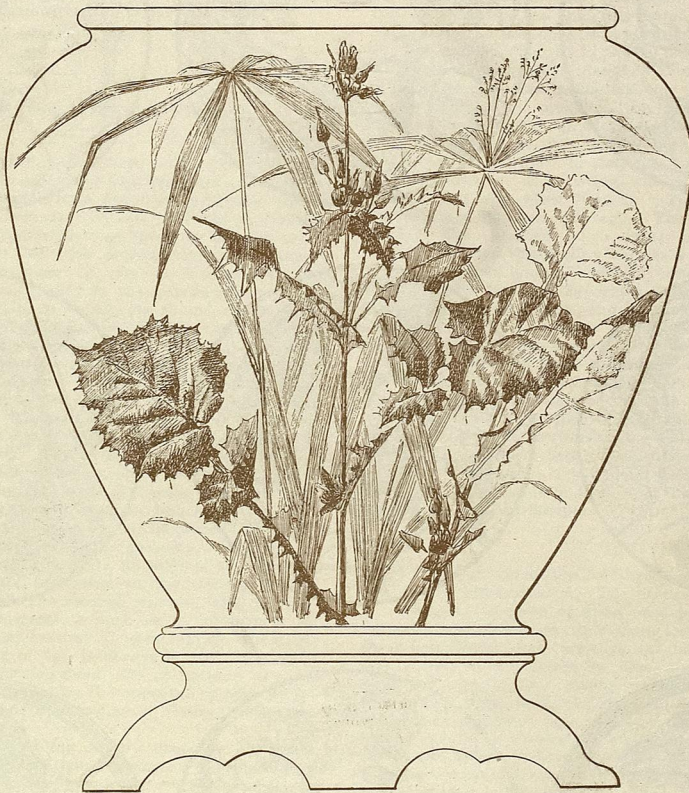
tion in raised gold, and will form very good examples for illustrating the manner of working in this particular style.

The vase, which is of a very elegant shape, can be obtained in ivory whiteware, at a comparatively trifling cost. The first thing to be done is to lay on the ground; this must be seen to before putting on the design. Wipe the vase over with turpentine and dry it with a clean piece of rag. When the ware is of a creamy tint, as is always the case with ivory whiteware, use vellum No 1 for the ground; but when the china is dead white, such as French china, take vellum No. 2, which is darker in tone. Put out on a six-inch tile some vellum, moisten it with turpentine, and grind it with a palette knife until perfectly smooth, this will take some minutes, then add a few drops of copaiba and thoroughly incorporate it with the color; see that the mixture is moist enough to flow freely from the brush before commencing. Now with a flat tinting brush, at least an inch broad, lay on the color quickly all over the body of the vase, leaving the rim and the base untouched, as these should be of gold. Have ready to hand some pouncers for blending; make these of cotton-wool, tied up loosely in very soft old cambric or part of a wellworn silk handkerchief. Directly the color is laid on, pounce tenderly, but briskly and quickly all over the article until the color is smoothly and evenly blended, and you have a perfectly flat tint. Should this not be accomplished to your satisfaction in the first instance, scrape the color off at once as far as possible with a palette knife, smooth what remains with the brush, add a little more oil to the color to make it workable and apply it as before. When satisfied with the result of your efforts, wipe off with a clean rag any color that may have gone over

the rim. Allow the tinting to dry thoroughly before tracing or drawing on the design. In the present case the design can be put on freehand, but never attempt to do this when the drawing is in any way conventional, as the slightest deviation from the original would ruin the design. When transferring use ordinary transfer paper, and go over the lines carefully with a bone or ivory tracer. This done, scrape away the vellum within the lines with the steel eraser—if you neglect to do this the paste will be liable to peel off in the firing. A preparation is sold for taking off the vellum, but great care must be exercised in using it, and I doubt if it saves much time.

The work is now ready for putting on the paste for raised gold. This requires both patience and dexterity. Mix the powder for gold paste with turpentine and grind it well until no grittiness whatever remains, then mix with a little fat oil; the mixture should be thick enough to be tacky; it is difficult to keep it in working order as it soon becomes too thick

and must then be slightly thinned with turpentine, never with oil. When the paste becomes too fat, clean the tile and make some more; should you have any over it is useless to save it. Take a medium-sized brush and lay on the paste freely with sweeping strokes, following the feeling of the leaves; lay it on thickly in the shadows, and thinly on the high lights, do not put any on the grasses, only on the groundsel leaves and bloom; the bloom must be as much in relief as possible. When this is done, take a fine tracing brush and outline every part except the bloom. All the grasses must be treated in the same way, keeping the outline as raised and even as possible. Draw the brush towards you and keep it well charged with paste; the feathery part of the grasses must be put on in little raised dots. For the back of the vase put the feathery bloom in high relief, and outline the flat leaves as before.



DESIGN FOR DECORATION OF WORCESTER VASE, BY EMMA HAYWOOD.

THE DECORATOR AND FURNISHER.

Allow the paste to become thoroughly dry when it will be ready for the first firing, which is of course necessary before applying the gold. Before sending it to the kiln, however, you must lay on a solid coating of gold around the rim and on the base, as on plain surfaces it is generally advisable to put two coatings of gold. For the rim and base use matt gold. Cooley's gold is prepared so that it needs only to be ground with a little turpentine until of a creamy consistency. Keep a separate slab, brush and palette knife for gold, and never clean them because gold is too precious to be wasted and can always be ground up again. Many say that gold should not be touched with a steel palette knife, but I never found it make the slightest difference in the color, and a horn or bone knife is comparatively clumsy to work with. When the gold is sufficiently ground, lay it on with a good sized brush, working always in the same direction, look it over when finished and retouch wherever the china shows through at all. Let the vase stand for about twenty-four hours, it may then be wrapped in cotton-wool and sent away. Should any of the wool adhere it will fire out. If any hairs from the brush or particles of dust are to be seen on any part of the work, they must be carefully removed with a needle-point.

After the first firing the gold may be put over the paste and on the flat leaves. The design should be put in with green and red gold. Let the groundsel be all in red gold, and the grasses in green gold, the effect of this combination will be found charming.

Treat the back of the vase in the same way, using red gold for the raised parts and green gold for the leaves.

The different golds must be kept entirely separate, and brush, knife and slab set apart for each. Be very careful not to let the gold run beyond the outlines, at the same time the raised outline must be thoroughly covered. Be sure to put the gold on thickly enough so that the paste does not show through anywhere; retouch where necessary. Put another coating of matt gold over the rim and base, then, when dry, wrap in cotton-wool as before and have the vase fired for the second time. Two firings should be all-sufficient, but better let the work be fired a third time if the gold looks poor. Amateurs are very apt to get the gold thin in places, but a little experience will rectify this fault.

After the second firing, burnish the gold, but not all to the same amount of brilliancy. Much of the effect depends on judicious management in this respect; indeed, the leaves quite in the background should not be burnished at all; this causes them to retire and keep their proper place. All the red gold in high relief should be brightly burnished, also the high lights on the leaves—this must be done with an agate or bloodstone. For the rim and base use a glass burnisher. During the process of burnishing put on a pair of gloves as the small particles of glass that fly about are very irritating to the skin.

In my next chapter I propose to give suggestions for decorating china in the Royal Worcester style with flat color.

SIGNOR MIGUEL FARGAS Y VILASECA, of S. Martin de Provensals, Barcelona, has introduced a new method of preparing moulded sheets of leather with designs in relief for decorative purposes, upholstery, and the like. In place of stamping the leather as heretofore the sheets of leather, artificial leather, or like material, are placed in a suitable mould and spread thereon one or more sheets of flexible caoutchouc or gum elastic, or the like, of suitable thickness, according to the relief of the design and the quality of the leather. On these are placed planks of wood, and the whole is placed in a suitable frame, and is then submitted to the pressure of a press of a suitable kind.

GRANT ALLEN suggests that the evolution of pottery may be traced to the gourds of various forms used by the primitive savages for containing water. The gourds were probably smeared with wet clay to protect them when held over the camp fire, as is still done by savages, and the durable coating thus produced, outlasting the inner shell, gave the accidental lesson in moulding dishes from natural objects.

A BUFFALO HOME.

By HESTER M. POOLE.

ON Delaware avenue, Buffalo—one of the very finest streets in this country—stands an imposing dwelling which has only lately been finished after an expenditure of several years of careful work. It is the home of Judge Chas. H. Daniels, Chief Justice of the Supreme Court of the State, and his wife, who has had the entire supervision of its construction and decoration.

The large vestibule, paved with small mosaics, is fitted with carved antique oak, ceilings, mouldings and dado, with walls of dull old red. At the right an immense mirror, with paneled closets on either side, is guarded by busts of Hermes and Apollo. The vestibule door of stained glass gives the key-note of the rich, deep coloring of the hall and, in fact, of the entire house.

Through the middle of the main dwelling, which measures 55 x 70 feet, runs the spacious hall, 18 x 55 feet—the leading feature of the house. The chief decorations of this rich and striking hall were designed and finished by Herter Brothers, of New York.

Doors, dado, frieze and chimney-piece, all of cabinet-finished dark oak, furnish an appropriate setting for the walls, which were first tinted cream color and then covered with a transparent crimson glaze. The ceiling is crossed by heavy beams enclosing decorated panels. Underneath the acanthus-patterned carving, in high relief, which to the depth of fifteen inches forms the frieze, stands a yard-deep border of light terra cotta color.

Opposite the entrance a huge chimney-piece, 16 x 18, with doors on either side, recessed from a carved archway and pilasters, repeats the acanthus carving in relief. The chimney-piece of red and yellow Italian marble is surmounted by a semi-circular window of jeweled glass, lighted in the rear by numerous jets of gas, with an effect at once indescribably soft and brilliant. The hearth is of small Pompeian mosaics, and the fittings are of curiously ornamental brasses.

Mignonette green is the prevailing color of the furnishings, and is accentuated in a deep shade in the ground of the Axminster carpet, well covered with small Persian figures. In the finish of the door-hangings of the hall, in fact of the entire floor, the Herters have been especially happy. They are heavy plush, the four-inch borders covered with amber colored appliques and embroideries in high relief. These are made of large intersecting cords showing glints of gold thread, and the same cord crossing the entire surface of the hangings form diamonds about three inches in length. In each is an amber *fleur de lis*.

A long plush-covered divan in the center of the hall is flanked on one side by a sofa, and on the other by a large carved oak cabinet, brought direct from a palace upon the Grand Canal, in Venice. It serves to hold vases of Japanese bronze and cloisonné. There is also a large chest of the same workmanship, and, on one side, velvet hangings covered with yataghans, daggers and curios from the Orient, all richly chased and jeweled, while by the fireplace keeps guard a full set of armor, covered with etchings too fine to be appreciated by the unaided eye.

From the hall three doors on either side lead to as many rooms, each 18 x 26, with the exception of the middle compartment on the left. Here a gracefully hung portiere discloses the grand staircase leading through broad landings, lighted by windows of stained glass to the third story, with a highly decorated center-piece in the ceiling. This hall forms the second important feature of the mansion. The antique oak woodwork, cabinet-finished, has mouldings of walnut and ebony. The light from the stained glass of the door opening upon a *porte-cachee* and from the windows of the various landings, pierces the luminous gloom of the hall so well as to relieve it of all somberness.

Returning to the front entrance we find a reception room at the right in which a light blue-green predominates over other



DESIGN FOR BACK OF WORCESTER VASE, BY EMMA HAYWOOD.